“Feeling must have a medium in order to function at all; in the same way, thought must have symbols. It is the medium, or the specific configuration of the medium that we call a work of art that brings feeling into being, just as do responses to the objects of the external world....”

Robert Motherwell, 1946

The art of seeing. The difference between looking and seeing. The significance of being conscious of one’s visual perception.

What do we see when we look at an image? Do we see the same thing our friend does, standing right beside us? Will we see the same thing if we look at the image in a week, or a year? Is the image we see manipulating our understanding and reaction? Who has made the image and why? What choices has the image maker made to create what we see?

In the midst of a world inundated by visual stimuli both profound and mundane—advertising, YouTube and Facebook postings, newscasts on all sorts of delivery platforms and in all degrees of production quality—and at a time when nearly every ’phone contains a camera and video function, these are essential issues to ask ourselves.

The individual work of visual art—a painting, sculpture, drawing, print—studied face-to-face has much to teach us about how to be conscious users and makers of images. Likewise, the singularity of an original artwork has much to teach us about the power of authenticity to tell a story, capture a thought, or make a point and about the profundity of personal experience when we confront an image in the immediate here and now.

This exhibition of 36 works from the permanent collection was inspired by Professor Christopher Witcombe’s art history course The Visual Experience, which is offered this semester. The selection of works is intended to provoke viewers to analyze consciously what in fact they are seeing when they look at a work of art and how the artist is making particular choices about style, composition, and medium that affect what the viewer perceives. Works were chosen and installed to show viewers how different artists interpret and express the same idea or subject—animals of the land and air, a tree, the human face, physical and verbal expression, material goods, and, indeed, the cosmos itself.

Sincere thanks are due as always to our colleagues in the physical plant department, who provide essential help getting the gallery ready for a new exhibition. This semester we have also benefitted from the assistance of behind-the-scenes student employees Mariah Miller ’16, Samantha Cochran ’16, and Abigail Schutte ’17.

Karol A. Lawson
Director
Art Collection and Galleries and the Sweet Briar Museum
Visiting Assistant Professor, Arts Management Program
SYBIL ANDREWS  1898-1992

*Storm*  1935
linocut on tissue
13 x 9 1/8 inches
Purchase made possible by the Friends of Art
ACG.2005.003

Born in Suffolk, England, Andrews immigrated to Canada in the aftermath of World War II and settled with her husband on Vancouver Island. In her youth she could not afford art classes so subscribed to an art correspondence course, eventually becoming accomplished enough to secure a teaching post in her hometown, Bury St. Edmunds. In her 30s she was able to attend art school in London and was a founder and employee of the Grosvenor School of Modern Art there. It was at the Grosvenor School that Andrews first worked with linocut, a medium in which she excelled and would use to create a body of unusually powerful and energetic images. She taught art privately in Canada and later in life was honored with election to the Society of Canadian Painters, Etchers, and Engravers. A considerable archive of her powerful graphic work is housed at the Glenbow Museum in Calgary, Alberta.

JOHN JAMES AUDUBON  1785-1851
ROBERT HAVELL Jr.  1793-1878

*Havell’s Tern (Ster Havelli) and Trudeau’s Tern (Ster Trudeau)*,
plate 409 from *Birds of America*  1838
aquatint with hand-painted watercolor on paper
Gift of Jean Van Horne Baber ’33
ACG.1985.006

Audubon was born in what is now the nation of Haiti and was raised in France. He immigrated to the United States in 1803 and settled in Pennsylvania. After marrying, he moved to Kentucky in 1808 and spent the next several years supporting his family in a variety of ways. Fascinated by birds from a young age and self-taught in both art and the natural sciences, in 1820 Audubon conceived his comprehensive project to record the continent’s bird life and found his life’s work.

This plate is from what is arguably the most significant ornithological publication in Europe or the western hemisphere, *The Birds of America*. Printed and sold in Great Britain and the United States in the 1830s, it was based on sketches made by Audubon in the 1820s as he trekked across vast stretches of the new nation taking specimens, making drawings, and collecting information from fellow naturalists. Audubon’s original sketches were rendered into prints by one of the best British engravers of the day and were hand-colored by an army of artisans. The book was issued in numerous editions, both in the very large elephant folio and in more modest dimensions. It was also accompanied by descriptive text written by Audubon. Throughout the publication, the plates are notable for their scientific accuracy as well as their remarkable compositions.
LEONARD BASKIN  1922-2000

*Bird*  ca. 1960-1963
etching on paper
19 x 17 5/8 inches
Purchase made possible by the Sweet Briar College Art Fund
ACG.1963.003

Baskin grew up in Brooklyn, the son of a rabbi. While still a youngster fresh from a yeshiva school, he began taking art classes at the Educational Alliance in New York and with sculptor Maurice Glickman. He studied at the New York University school of architecture and allied arts and attended Yale University. Following service in the merchant marine during World War II, he earned an undergraduate degree in 1949 from the New School for Social Research in New York. In the early 1950s Baskin studied in France and Italy. He went on to teach at Smith College 1953-1974. Baskin represented the United States in a group exhibition at the 34th Venice Biennale in 1969. He was awarded honorary doctorates by the New School for Social Research (1966) and Rutgers University (1967).

Unlike many artists of his generation, Baskin was not taken with Abstract Expressionism or Pop Art, preferring instead to focus on human and animal figures. The exploration of mortality, of death as a part of life, fascinated him throughout his career and his oeuvre is replete with images that depict death and decay and figures suggestive of soothsayers, sibyls and priests. Raptors and other large birds such as ravens were frequent sources of inspiration. Baskin trained as a sculptor but embraced printmaking as a way to share his vision broadly and he clearly recognized the political impact prints could have. He commented in a 1955 interview, “… [printmakers] are the moralists and political partisans. I ally myself with this tradition…seeing in its quintessential black and whiteness, the savagery of Goya, the melancholy of Dürer, and the gentleness of Rembrandt.”

THOMAS HART BENTON  1889-1975

*The Music Lesson*  1943
lithograph on paper
10 x 12 ¾ inches
Gift of Helen Murchison Lane ’46
ACG.1976.031

A native of Missouri and son of a U.S. Congressman, Benton is famous as one of a triumvirate of American Scene painters (the others being John Stewart Curry and Grant Wood) who were at their zenith in the 1930s and 1940s. During study in Europe as a young man, Benton was affected by the work of El Greco and echoes of the Baroque painter’s influence—specifically his loose, elongated figures imbued with fluid grace—can be seen throughout Benton’s paintings, murals, and prints.

While it lacks the boisterous energy of many of his more complex works, this image typifies Benton’s fundamental respect for the dignity of the ordinary American citizen.
GIOVANNI ANTONIO BOLTRAFFIO 1467-1516
Head of a Youth ca. 1490-1513
chalk on paper
3 ½ x 3 ¼ inches
Purchase made possible by the Alumnae Club of Pittsburgh in memory of Margaret Malone McClements '26
ACG.1952.002

A native of Milan, Giovanni Antonio Boltraffio was influenced by Vincenzo Foppa and Bernardo Zenale and was one of the first and most ardent pupils of Leonardo da Vinci. Little is known about the artist, other than the fact that he established his own independent studio in 1498. He is known to have worked in Bologna in 1500-1502, under the patronage of the Casio family. Boltraffio is especially well regarded for his portraits.

Boltraffio’s graphic technique, which closely resembles Leonardo’s, is characterized by a delicate, graceful touch that creates a sense of vitality and individuality even in a small, informal sketch such as this example.

GEORGES BRAQUE 1882-1963
Oiseau sur Fond de X 1958
lithograph on paper
12 3/8 x 9 ¾ inches
Provenance undetermined
ACG.1966.010

The artist was born in Argenteuil and raised in Le Havre. He moved to Paris in 1900 to study at the École des Beaux Arts and the Académie Humbert. Braque was an early follower of the movement known as Fauvism, artists who explored the expressive power of brilliant color, and was deeply influenced by the work of Paul Cézanne.

By about 1907 Braque began to develop the earliest stages of Cubism in his paintings and is credited, along with his contemporary Pablo Picasso, with originating that form of abstraction, a watershed moment in the history of modern art. As his career progressed, Braque worked in a wide variety of media in addition to painting, including prints, posters, murals, and designs for the theater. Following World War II, Braque turned increasingly towards simpler compositions and color palettes and sought inspiration in spiritual themes. From the mid 1950s on, he developed a broad body of images of birds, rendered in simple but bold compositions. During this period he completed a ceiling mural commission at the Louvre featuring birds and also worked with Nobel laureate poet Saint-John Perse on the publication L’Ordre des Oiseaux (1962).
JEAN COCTEAU  1889-1963
Festival de Musique Menton  1955
lithograph on paper
25 3/8 x 17 1/2 inches
Purchase made possible by the Sweet Briar College Art Fund
ACG.1959.004

Though best known as a writer and filmmaker, Cocteau was also a designer. This is a poster for a well-known, and still very active, annual music festival held at Menton on the French Riviera. This poster was published by the Parisian firm Mourlot. Though the firm began in the 19th century as a commercial print house, in the 1920s it began working with leading artists, such as Pablo Picasso, and by the 1930s was well known for limited edition lithographs and artist-designed posters.

LESLEY DILL  born 1950
I Envy Nests of Sparrows  2002
mixed media, fabric, glue, thread, ink
20 x 10 x 3 inches
Purchase made possible by the Friends of Art, 2002
2002.005

This work’s title refers to a poem of unrequited love by Emily Dickinson, “Longing.” An English major at Skidmore and Trinity College long before she became an artist, Dill frequently uses poetry as inspiration and has a particular affinity for Dickinson’s writings, which she discovered as a girl. She has remarked that “language is the touchstone, the pivot point of all my work….” This mixed media composition of humble, almost ethereal, materials is typical of Dill’s oeuvre, which blends sculpture, assemblage, and printmaking.

Dill holds an MA in art education from Smith College and an MFA from the Maryland Institute of Art. She has been recognized with grants from the National Endowment for the Arts and the Joan Mitchell Foundation.

RAOUL DUFY  1879-1953
Planetarium  1956
lithograph on paper
26 x 18 inches
Gift of Mr. Rodman Townsend
ACG.1965.003

A native of Le Havre, Dufy settled in Paris in 1900 to study at the École des Beaux Arts. He was profoundly influenced by the work of artists known as the Fauves, known for their brilliant color, and by painter Henri Matisse. Throughout his career, Dufy’s work was marked by a sense of whimsy, lightness of spirit, and a vibrant palette and he was known as much for his tapestry designs, theater and ballet sets, posters and book illustrations, as for his paintings. He designed a mural for the Palace of Electricity at the 1937 Paris International Exposition and won the grand prize for painting at the 1952 Venice Biennale.

This poster was published by the Parisian firm Mourlot. Though the firm began in the 19th century as a commercial print house, in the 1920s it began working with leading artists, such as Pablo
Picasso, and by the 1930s was well known for limited edition lithographs and artist-designed posters. The “Palace of Discovery” that this poster advertises is a hands-on science center in Paris that is still open to visitors today.

SANFORD ROBINSON GIFFORD  1823-1880

_Autumn by the Lake (Autumn at Bolton, Lake George)_  1863

oil on canvas
6 ¾ x 10 3/8 inches
Gift of Mr. and Mrs. Thomas F. Torrey
ACG.1956.005

Raised in upstate New York near the Catskill Mountains, Gifford was deeply influenced by the work of painter Thomas Cole, who, a generation earlier, had brought the unique beauties of the American landscape to the full attention of art connoisseurs at home and abroad. After attending Brown University in the early 1840s and then studying for a time in New York, Gifford toured Europe in the mid 1850s and journeyed to the Far West after his return home. Despite his wide-ranging travel, he found his most evocative subject matter in the pastures, lakes, and woods of New England.

Gifford is best known for his interest in light and atmospheric effects and is said to have considered the color of the air the most important aspect of a landscape painting. He is particularly known for his views incorporating vivid autumnal foliage.

LORRIE GOULET  born 1925

_Vida_  1972
limestone
18 inches high
Gift of Louis Newman
ACG.2012.004

Known for her direct carving in stone and wood, Goulet has produced a strong body of work throughout her long career. As a youngster she studied with Aimee Voorhees at the Inwood Pottery Studio and then with Josef Albers at Black Mountain College. She apprenticed with sculptor José de Creeft and they married in the mid 1940s. Well known for her teaching, Goulet taught sculpture at the Museum of Modern Art 1957-1964 and at the New School for Social Research 1961-1975. She subsequently taught at the Art Students League.

Of her process and aims, Goulet remarked in 2005, “My work begins on a blank stone, or wood, without maquette or pre-conceived plan...I try to imbue the material with a sense of life...to express something about being human and being connected to the energy of the cosmic that is from micro to macro a universal reality.”
VIKTOR IVANOVICH GOVORKOV  1906-1974  
*All the World’s Records Must be Ours*  1935  
lithograph on paper  
36 ½ x 23 5/8 inches  
Transfer from Cochran Library  
ACG.2011.007.016  

This is a propaganda poster distributed by the state publishing house of the Soviet Union. It would have been printed in very large quantities and sent to schools, communes, workers’ union halls and similar venues all across the USSR. Intended for an internal, domestic audience, the image was meant to encourage Soviet citizens to strive for excellence and dominance in all endeavors and to convince the public of the nation’s strength.

FRANCISCO JOSE DE GOYA Y LUCIENTES  1746-1828  
*A Moor Caught by the Bull in the Ring (Cogida de un moro estando en la plaza)*  
from *La Tauromaquia*  ca. 1815-1816  
etching and aquatint on paper  
8 1/8 x 12 ½ inches  
Bequest of Ruth Firm, professor of art history 1960-1978  
ACG.2003.013  

Francisco Goya was born in Fuendetodos, a village in northern Spain. The family later moved to Saragossa, where Goya’s father worked as an altarpiece builder. At the age of 14, Goya served as an apprentice to Jose Luzan, a local painter, and later traveled to Italy for a year to continue his study of art. Upon his return to Saragossa in 1771, he painted frescoes in the Rococo tradition for the Church of the Virgin in El Pilar, and in the process established himself as an artist. Between 1795 and 1797, Goya served as director of painting at the Royal Academy and was appointed first Spanish court painter in 1799. During the Napoleonic invasion and the Spanish war of independence from 1808 to 1814, Goya served as the court painter to the French. In the wake of Ferdinand VII’s return to the Spanish throne, Goya relocated to Bordeaux, France, in 1824.

Goya’s *Tauromaquia* series comprises 33 prints that not only record the contemporary practice of bullfighting, at this date already a well-established emblem of Spanish culture, but also explore the sport’s roots in the country’s Moorish past. Thus, in these images Goya consciously melded the nation’s mixed heritage of Muslim and Christian cultures, a remarkable statement about national identity in the wake of the Napoleonic occupation. *Tauromaquia* was one of several powerful and disturbing print series Goya created in the 1790s and early 1800s, the others being *Los Caprichos* and *Los desastres de la Guerra (The Disasters of War)*.

FRANCIS SEYMOUR HADEN  1818-1910  
*O Laborum Dulce Lenimen*  1865  
drypoint and etching on paper  
5 7/16 x 8 3/8 inches  
Transfer from Cochran Library; Carnegie Collection  
ACG.1976.011  

Haden was born in London and educated there and in Paris at the Sorbonne. In fact, he was trained as a physician. He began to study art and taught himself etching in the 1840s, assisted in this effort.
by artist friends and by his brother-in-law, James McNeil Whistler. Haden was instrumental in the etching revival that swept the art community in Great Britain in the late 19th century. He was knighted in 1894.

This image was originally planned to be part of the artist’s publication *Etudes a l’eau forte (Etched Studies)*. The phrase, roughly translated as “O, sweet solace of our labors,” is from Horace, *Odes*, book 1, poem 32, lines 14-15. The poet is addressing his own lyre in this poem and the phrase is generally used in reference to an artist creating his work of art.

**LESTER JOHNSON  1919-2010**  
*Man’s Head*  1960  
Conté crayon on paper  
16 7/8 x 13 7/8 inches  
Gift of Cordelia Penn Cannon ’34  
ACG.1976.027

Born in Minnesota, Johnson first studied in Minneapolis, then at the Art Institute of Chicago. He moved to New York in 1947. He taught at Yale University 1964-1989, where he headed the graduate painting program from 1969 to 1974. In 2003, Johnson was awarded a lifetime achievement award by the American Academy of Arts and Letters.

This drawing dates from a period when Johnson was fascinated by the population of homeless men in New York’s Bowery neighborhood, near his studio. His vigorous portrayals of these anonymous individuals manage to capture both a sense of dignity and of suppressed danger. Art critic Harold Rosenberg likened them to the “golem”—a mythic being from Jewish folklore, man-shaped but mute and menacing, formed of inanimate matter. The swirling gestures of this drawings call to mind the work of the Abstract Expressionists, Johnson’s contemporaries who were taking New York by storm just as he arrived there as a young man.

**WILLIAM KIENBUSCH  1914-1980**  
*Island Balancing on Four Pines*  1952  
casein on paper  
21 1/2 x 25 1/2 inches  
Gift of the artist’s estate  
ACG.2006.005

A graduate of Princeton University, Kienbusch subsequently studied at the Art Students League with Raphael Soyer and John Sloan. He taught for a number of years at the Skowhegan School of Painting and Sculpture and at the school of the Brooklyn Museum. The artist began painting in Maine in the mid 1930s and settled there permanently in 1962.
LE CORBUSIER (CHARLES-EDOUARD JEANNERET-GRIS)  1887-1965

Hand  1955
lithograph on paper
25 ¾ x 18 ¼ inches
Provenance undetermined
ACG.1971.014

A native of Switzerland, Le Corbusier taught and designed architecture throughout western Europe. Seeing architecture as a tool to shape communities, bring about social change, and improve the quality of life, he was a major influence on 20th century urban planning. His best recognized work is perhaps the 1954 chapel Notre Dame du Haut, in Ronchamp, France, which is characterized by utter simplicity and organic forms.

This image, one of numerous iterations of an open hand, is based on Le Corbusier’s large Open Hand monument in the city of Chandigarh, India. He had been commissioned to create the entire city, the newly established capital of the Punjab, in 1950. The architect used the hand as a welcoming symbol of peace, reconciliation, and prosperity.

ROY LICHTENSTEIN  1923-1997

Painting in Gold Frame  1983-1984
lithograph, woodcut, serigraph and collage on paper
46 ¼ x 36 inches
Purchase made possible by the Friends of Art
ACG.1986.005

Lichtenstein, whose work has come to exemplify a broad swath of the irreverent Pop Art movement of the 1960s, is one of the best known American artists of the 20th -century. He is famous for his pioneering appropriation of the composition, palette, and style of cartoons, newspapers, and commercial advertising in order to pose serious questions about the mechanization of modern life and society’s uncritical consumption of ideas, images, and things.

This work dates from several decades after Lichtenstein’s Pop Art debut and embodies the evolution of his vision away from popular imagery derived from comics and tabloids to one driven by an introspective study of the art making process itself. This image—one of a series of prints about paintings and the act of painting that Lichtenstein produced at the atelier Gemini G.E.L. (Graphic Editions Limited) in Los Angeles—confronts the dichotomy between an authentic work of art and popular culture’s thoughtless appropriation of superficial appearances. His oversized mimicry of mass-production techniques as well as his sense of humor are readily apparent in this trompe-l’oeil composition, in which an intricate blend of printmaking processes focus attention on a fragmented, disembodied brush stroke set apart from reality by a gaudy frame.

Born and raised in New York, Lichtenstein attended Ohio State University, from which he received an MFA degree in 1949. He had his first commercial solo exhibition in New York in 1951 but spent most of the decade living in Cleveland, where he supported himself in various jobs such as draftsman and window decorator. After a few years at the State University of New York at Oswego, he began teaching at Rutgers University in 1960. Lichtenstein’s major debut was a 1962 exhibition at the Leo Castelli Gallery in New York—the show that launched him as a leading figure in the
emerging Pop Art movement. In 1964 he was the first American artist to show at the Tate Gallery in London and in 1995 was awarded the National Medal of the Arts by President Bill Clinton.

DEB MELL  
**born 1955**

*The Seer*  2001

mixed media

45 x 32 inches

Purchase made possible by contributions from the Art Gallery, Cochran Library, Studio Art Department, and students

DC.2002.001

Mell earned a BA in art at Illinois State University and subsequently studied at the Brooklyn Museum’s art school as a Max Beckmann memorial scholar. She has been supported by two Dodge Foundation fellowships for residencies at the Virginia Center for the Creative Arts.

The artist, who is of Cherokee heritage, purposefully blends Native American traditions with a visionary aesthetic in her mixed media assemblages. Here, she has created a magical shaman-like figure outfitted with antlers made of plastic dolls’ arms and legs. She has noted, “…my grandfather taught me how to create whatever I thought of by using whatever I found…I use the playfulness inherent in most myths and legends as a means of turning personal frustrations and fantasies into family portraits.”

ALFRED JACOB MILLER  1810-1874

*Minstrel*  ca. 1834-1874

oil on panel

16 x 12 7/8 inches

Provenance undetermined

ACG.1973.060

A native of Baltimore, Miller toured the great cities of western Europe in the early 1830s. Seeking to establish a professional career, he moved from Baltimore to New Orleans in 1834. There, he formed a working relationship with Scottish explorer William Drummond Stewart. Miller accompanied Stewart’s expedition to the Rocky Mountains in 1837. The sketches and paintings Miller made on that voyage, especially his views of Native American people and communities, would form the foundation of all his mature work and the basis of his professional reputation. He was also known as a portrait painter and also produced charming character sketches, as this example.

JOAN MITCHELL  1925-1992

*Tree I*  1993

lithograph on paper

24 ½ x 20 inches

Purchase made possible by Mary Jane Schroder Oliver Hubbard ’62 in memory of her father, Andrew J. Schroder, II

ACG.2001.005

Born in Chicago, Mitchell attended Smith College, the Art Institute of Chicago, and Columbia University. Moving to New York in the 1940s, she became one of the few women working in the circle of Abstract Expressionists. Mitchell would spend much of her career as an expatriate, living in
France. Since her demise, the artist’s estate has established the Joan Mitchell Foundation, dedicated in part to encouraging emerging artists.

This is a late work, printed with her long-time collaborators at Tyler Graphics, Mt. Kisco, New York. Created as she battled cancer in the last year of her life, the vibrant color and strong, energetic gesture of the drawing typify Mitchell’s mature technique. A series of tree images from this period was inspired by Mitchell’s glimpses of a beloved linden tree in her garden.

JOSEPH HAYNES MONK born 1942
Memory Vase with Lid 2006-2011
ceramic and mixed media
21 ½ x 22 inches
Purchase made possible by the Friends of Art
ACG.2014.001

Joe Monk, who retired from Sweet Briar College’s studio art faculty in 2014, first came to campus in the early 1970s to teach a class in raku pottery sponsored by the Virginia Museum of Fine Art’s statewide educational outreach. He became a full-time member of the department in 1992. A native of Beckley, West Virginia, Monk attended the West Virginia Institute of Technology’s industrial arts program where he studied metal casting, woodworking, and ceramics. He subsequently earned an MFA at Ohio University. After graduate school, Monk came to Richmond to serve as a resident artist at the VMFA, where he would stay until that program came to an end in the late 1970s.

Monk recalls spending his high school years making “cool stuff” for science fairs and traces his career-long interest in creating art from ephemera to hours spent exploring the second-floor storeroom of his father’s grocery store. Monk is known for multi-dimensional works that challenge traditional expectations. This is typified in his “memory vases,” which recall folk forms in their inspiration but incorporate a surreal universe of relief castings of seemingly disordered oddments and curiously personal flotsam. The current vessels’ inspiration began years ago when he started to drawing on his pots. In addition to his ceramic work, he creates mixed media sculptures that incorporate industrial materials and machine parts. Summing up his career, Monk has noted, “I have made thousands of objects over the years for the simple reason that I like to make things.”

BARBARA MORGAN 1900-1992
Martha Graham—El Penitente (Erick Hawkins’ Solo “El Flagellante”) 1940
gelatin silver print
26 1/8 x 20 1/8 inches
Gift of the artist and her son, Lloyd Morgan, 1990
1990.002

Born in Kansas, Morgan grew up in Pomona, California. She attended the University of California, Los Angeles, and subsequently taught art there in the 1920s. Her husband Willard was a news photographer, a picture editor for Life magazine, and the first head of the photography department at the Museum of Modern Art, New York. He encouraged Morgan to take up photography, which she did in the 1930s.
Morgan is best known for her six-year collaboration with dancer Martha Graham, whose revolutionary choreography she painstakingly captured in dramatic images. Together they published *Martha Graham: Sixty Dances in Photographs* (1941).

**ROBERT MOTHERWELL** 1915-1991

*Elegy Black Black* 1982-1983

lithograph on paper

15 x 37 ¾ inches

Purchase made possible by the Friends of Art

ACG.1998.003

Born in Washington state and raised in the San Francisco area, Motherwell earned a degree in philosophy from Stanford University. He went on to graduate studies at Harvard and Columbia University and then turned fully to art. He had an important solo exhibition in 1944 at Peggy Guggenheim’s Art of the World gallery and became one of the founding painters of the movement known as Abstract Expressionism. Motherwell’s signature theme for decades was his meditation upon the cruelty of war, specifically the atrocities of the Spanish Civil War. He embarked on what he called *Elegies to the Spanish Republic* in the late 1940s and eventually created over 100 monumental paintings on the theme. He also explored it in prints. Distinguished by vivid contrasts of deep black and bright white, Motherwell’s slashing forms suggest the eternal struggle of life and death, enlightenment and darkness. The artist noted that he intended the ovals, forms that appear throughout the *Elegies*, to reference the testicles typically displayed at the end of a bullfight—an image redolent of violence and death.

This lithograph is one of a group of 19 designed as an artist’s book in the 1980s. Several images from the book, including this example, were also issued separately by Motherwell’s printer, Tyler Graphics. The book was inspired by verses, “El negro Motherwell” (“Motherwell’s Black”), written for Motherwell by Spanish poet Rafael Alberti on the occasion of the painter’s first major exhibition in Spain in 1980. The poem begins:

Motherwell black
Deep compact night arrived

Elegy black black
Black with blood coagulated black
With the white lime of bones outlining forms

**WALTER TANDY MURCH** 1907-1967

*The Last Supper* 1947

oil on board

19 ½ x 15 ½ inches

Gift of Joanne H. Raines Brinkley ’57

ACG.1995.002

Born in Toronto, Canada, Murch first trained at the Ontario College of Art. He moved to New York in 1927 and enrolled at the Art Students League. There, he studied with realist Kenneth Hayes Miller. He later studied with Arshile Gorky, whose dual interests in the figure and in a sort of magical surrealism appear to have influenced Murch’s mature work. Murch debuted in 1941 in New
York and enjoyed a long working relationship with innovative gallerist Betty Parsons. He taught at The Pratt Institute, New York University, and Columbia University. Murch was recognized with a retrospective exhibition organized by the Rhode Island School of Design in 1966.

ELIZABETH MURRAY 1940-2007

*Cup* 1981
pastel on paper
44 1/8 x 41 3/8 inches
Purchase made possible by the Friends of Art
ACG.2006.019

Born in Chicago, Murray was educated at the Art Institute of Chicago (BFA, 1962) and earned her MFA at Mills College, Oakland, California, in 1964. Recognized as an innovator whose monumental shaped and lushly impastoed canvases redefined contemporary painting in the 1980s and 1990s, Murray has been honored by a MacArthur Foundation fellowship (1999) and a major retrospective at the Museum of Modern Art (2005).

Inspired by the bold draftsmanship and distortion of cartoons as an artistic child, Murray never relinquished an interest in recognizable forms, even as her giant paintings and drawings morphed into multi-faceted three-dimensional constructions. Interviewed for *The New York Times Magazine* in 1991, Murray commented, “I want my paintings to be like wild things that just burst out of the zoo.” In this drawing—comprising several pieces of heavy torn paper stitched together—a cup spilling liquid becomes an exuberant study of motion and color.

GEORGE NAMA born 1939

*Lunar Landscape* ca. 1965-1969
intaglio and serigraph print on paper
12 7/8 x 15 ¾ inches
Purchase made possible by Mary Ann Lee
ACG.1971.006

Born in Pittsburgh, Nama earned both BFA and MFA degrees from Carnegie Mellon University. He also studied in Paris at the innovative print workshop called Atelier 17 (now Atelier Contrepoint) that had been favored by modernists such as Fernand Léger and Pablo Picasso. Nama is a member of the National Academy of Design.

RAYMOND PERRY ROGERS NEILSON 1881-1964

*Little Boys and the Urn* 1942
oil on canvas
30 x 25 inches
Gift of Mayde Ludington Henningsen ’48
ACG.1984.004

Neilson, whose father was a stockbroker, was born and raised in New York. He attended the U.S. Naval Academy, graduating in 1905. He served at sea for a few years and was called back as a reservist during World War II. He studied at the Art Students League in New York with William Merritt Chase and in Paris with expatriate Americans such as the Impressionist Richard Miller. Neilson later taught at the Art Students League and at the National Academy of Design.
Neilson is best known as a portrait painter. He created this composition of odd objects, as well as several other still-life paintings in the College’s collection, simply as an exercise for himself, allowing for free experimentation with color, texture, and composition.

MAX PECHSTEIN  1881-1955
*Tanz VI (Dance VI)*  1910
lithograph on paper
12 3/8 x 9 inches
Gift of Ferdinand Roten
ACG.1959.002

After an early apprenticeship to a decorator in his native Zwickau, Pechstein settled in Dresden to study art. There he found mentors in the architect Wilhelm Kreis and painter Otto Gussmann and enrolled at the Dresden Kunstkademie. Pechstein was also influenced by French masters Henri Matisse, Paul Cézanne, and Paul Gaugin. In 1906 he was invited to join the newly-formed Die Brücke (The Bridge), a group of Expressionist artists. He traveled to the South Seas in the 1910s, served in World War II, then settled in Berlin to teach in the 1920s. He was labeled “degenerate” by the Nazi regime in 1933 and thus was forbidden to teach or exhibit. Following World War II Pechstein resumed his career in Berlin.

A prolific print maker as well as a painter, Pechstein was drawn to non-European cultures and, like Paul Gaugin and his fellow Die Brücke artists, favored a “primitivist” aesthetic. The subject of dance was a favorite.

ODILON REDON  1840-1916
*Roger Marx*  1904
lithograph and chine collé on paper
14 ⅜ x 9 inches
Provenance undetermined
ACG.1966.012

Redon is known for his loose association with the Symbolist movement in late 19th century French literature and visual arts, and was a close friend of Symbolist writer Stéphane Mallarmé. His mature work, focused on the spiritual and psychological, on dreams and nightmares, and deeply influenced by Japanese art and Buddhist thought, was presented in albums of lithographs. Indeed, his graphic work featured in a landmark novel of the time, Joris Karl Huysmans’s *À rebours (Against Nature)*, in which a character collects Redon’s images.

Though he had little formal training and eschewed a close association with any single self-proclaimed group of artists, Redon’s large body of drawings, lithographs, and paintings influenced waves of younger painters who called themselves the Fauves (for example, Henri Matisse) and Les Nabis (for example, Pierre Bonnard and Maurice Denis). Late in his career, Redon turned to portraiture. This image depicts Claude Roger Marx, a writer, playwright, and art critic.
JON SCHUELER 1916-1992

Night Offering 1976
oil on canvas
54 x 60 inches
Purchase made possible by The Jon Schueler Estate and Sweet Briar College
ACG.2002.004

Born in Milwaukee, Schueler was educated at the University of Wisconsin, earning undergraduate and graduate degrees in economics and English literature. He served in the U.S. Army Air Corps during World War II and then settled in California in the mid 1940s. After several restless years he decided to pursue art full time and studied at the California School of Fine Arts (now the San Francisco Art Institute) with Clyfford Still and Richard Diebenkorn. He moved to New York in 1951 and then spent a peripatetic period living in a fishing village in Scotland, in Paris, and teaching at Yale University and the University of Illinois Urbana-Champaign.

In 1975 he established a home in Mallaig, Scotland. The area’s misty, stormy, ever-changing atmosphere was a profound, continuing source of inspiration. The painter observed, “When I speak of nature, I speak of the sky, because the sky has become all of nature to me.”

BARBARA TISSEURAT born 1951

Untitled from Taking Measure 1986-1987
lithograph on paper
10 x 13 1/8 inches
Purchase made possible by the Friends of Art
1993.003

Born in Colorado, Tisserat attended Colorado State University where she earned a BFA with an emphasis in printmaking and graphic design. She continued on to the University of Wisconsin-Madison, where she graduated with an MFA in printmaking. After graduate school, Tisserat taught drawing and printmaking at the University of Arkansas in Fayetteville and then moved to Richmond. She has been a member of the faculty the department of painting and printmaking at Virginia Commonwealth University’s School of the Arts since 1978.

Tisserat’s untitled lithograph from the series Taking Measure exemplifies a common thread of utter simplicity throughout her work. Created through a painstaking process of layering deliberately misaligned elements, her prints incorporate both Tisserat’s exacting control of the medium and her openness to serendipity in the printmaking process. She commented in 1987, “rather than telling, describing, and defining, the image might instead suggest, evoke, and allude.”
JOAQUÍN VOQUERO TURCIOS 1933-2010

Black Bull 1959
aquatint on paper on board
19 ½ x 27 ½ inches
Provenance undetermined
ACG.1966.020

Born and educated in Madrid, Spain, Voquero Turcios is best known as a muralist and sculptor. He made his debut as a painter in 1950 at the National Gallery of Fine Arts in Madrid. The son of an architect, Joaquin Voquero Palacios, Voquero Turcios studied architecture in Rome in the 1950s, and some of his most powerful early works were created in association with his father at industrial sites. His wall paintings were featured at the Spanish Pavilion at the 1964 World’s Fair in New York. Voquero Turcios taught at the Universidad Complutense de Madrid and at the Escuela Superior de Belles Arts de Madrid. His son is the painter Tomás Voquero Ibanez.

UNKNOWN ARTIST

Portrait of a Gentleman ca. 1840
oil on canvas
23 x 18 inches
Bequest of Arthur A. Bullowa
ACG.1994.002

UNKNOWN ARTIST (Colima, Mexico)

Two-faced Vessel
ceramic
5 ½ x 5 ½ inches
Gift of Mr. and Mrs. Richard W. Young (Jacqueline Lowe ’53)
PC.013

Effigy vessels are typical of many Meso-American artistic traditions, and were also created by Native American groups in the Southeastern United States. They were probably not meant to be utilitarian, perhaps having a ceremonial use instead. Note the different expressions on the faces in this vessel. The donors acquired this work at Bloomingdale’s department store in New York in the 1960s.

UNKNOWN ARTIST (Sudan)

Effigy Staff
wood
40 inches high
Gift of Mr. Morton D. May through the College Art Association
ACG. 1968.005

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